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NOTICES OF THE PRESS.

THE NEW PATH, a monthly journal devoted to Art. Published by JAMES MILLER, 522 Broadway, New York.

We make it a point to read every number of this bold and original periodical from beginning to end. We are fond of good writing wherever we find it—whether we agree or disagree with the writer; and certainly these pages never lack piquancy. No one can say they are dull or uninteresting. Like the brandishing of a sword that glistens in everybody's eyes, this keen-edged periodical brilliantly attacks the vulnerable points of American art and artists. Fearless and honest, it makes havoc among great reputations, and puts the crown of praise on the heads heretofore comparatively unknown to fame. Not assenting to half we find in these successive sprightly numbers, we nevertheless cannot join in the outcry against this adventurous journal. We believe in free speech; *The New Path* has a right to be heard. Nor is it any evidence that a severe criticism is unjust because the artist criticised gets angry. American art needs sharp criticism as much as any school-boy ever needed a whipping. Many of our artists, who have capacity to adorn their profession and to improve mankind, are deliberately going the wrong road, as if determined to cast away their opportunity, and to make shipwreck of their genius. We are glad of a warning voice—even though it be defiantly blown. Whether *The New Path* is the right path, we do not undertake to say. We are confident that the great discussions opened by this journal will prove salutary to the best growth of American art.—*The Independent*.

We have received the April number of "The New Path," a Monthly Art Journal, the publication of which, after an interval of several months, is resumed under the auspices of JAMES MILLER, 522 Broadway. This little periodical represents radical and peculiar views on art, being allied in opinions to the Pre-Raphaelite School; but its independent and out-spoken, and often valuable, criticisms, must have struck the limited circle of readers to whom it formerly appealed. We hope, under its new management, it will exercise a healthful influence on American art.—*The Catholic World*.

THE *New Path*, is a sprightly, spirited affair. The April number contains a severe criticism upon Miss Hosmer's Zenobia. [Here follows a long quotation.] Of course. This smart critic counsels Miss Hosmer to abandon high art, for which she is evidently unfitted, and turn her attention to making ornaments for buildings, mouldings, and gingerbread work generally. She will follow the critic's advice, probably!

But the number is relieved by a very sensible, suggestive paper on "Our Furniture; what is, and what it should be." It is unartistic in construction, and in shockingly bad taste. It should be constructed upon artistic principles, and made beautiful both in design and finish. We would suggest that were our elegant furniture less showy and more substantial, it would be far more beautiful and valuable too. A friend of ours was leaning back in a twenty-dollar chair reading this very number of the *New Path*, when, happening to laugh heartily, the back of the chair broke completely off. Flimsiness is not confined to literature, but characterizes almost every department of our American industry and life.—*Unitarian-Christian Inquirer*, New York.

THE NEW PATH: A Monthly Art Journal.—We have read the June number of this journal with no ordinary satisfaction. Assuming the critical office, it vindicates its right to wield the power by fairness as well as fearlessness; and therefore the artists as well as art-lovers may have their tastes cultivated by its teachings. The opening article on the architecture of the "National Academy of Design" in New York is discriminative and suggestive; and in the "Notices of the Pictures" there are hints which are better for the painters than praise. What its opinion is of our sculptors, whom we are wont to call great, is thus given in the concluding criticism: "Miss Whitney's colossal 'Africa,' crude as it is, feeble as it is, is stronger and better than anything ever done by Palmer, or Powers, or Greenough, or Crawford, or Miss Hosmer. It needs only that the artist should search it through and through, find out for herself its defect, and holding fast to what she feels is good in it, press boldly on to better work."—*Union Gazette and Democrat*, Taunton, Mass.

THE present number of this able and entertaining periodical is devoted to a review of the current exhibition (the fortieth) of the National Academy of Design. The criticisms will richly repay perusal, even though one cannot see the pictures—giving a vivid idea of the character and tendencies of American art in its newest school.—*Daily News and Republican*, Springfield, Ohio.